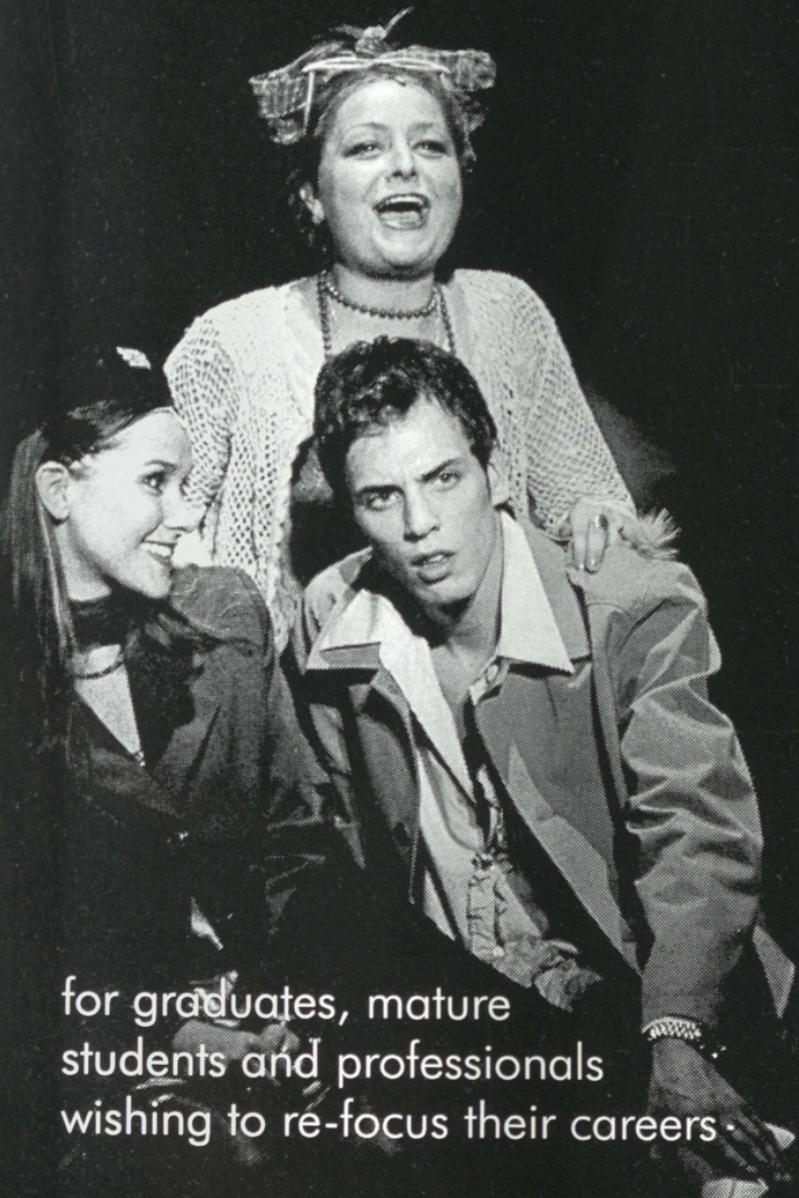




**ROYAL ACADEMY OF MUSIC**

# One Year Musical Theatre Course



for graduates, mature  
students and professionals  
wishing to re-focus their careers.

**Prospectus 2001/2**

MUSICAL THEATRE COURSE

*"Thanks to all the staff I feel ready and equipped to go out and perform on the West End stage"*

MATTHEW EAMES



# Musical Theatre Department

Course dates:

September 2001 - June 2002

*Panel of Advisors*

John Caird  
Howard Goodall  
Howard Harrison  
Charles Hart  
James Holmes  
Nicholas Hytner  
Martin Koch  
Christopher Legge  
Julia McKenzie  
Victor Morris  
Andrew Neil  
Dame Diana Rigg  
Matt Ryan  
Tony Slattery  
Richard Toeman  
David White

*Singing teachers include*

Ross Campbell  
Paul Farrington  
Ann James  
Mary King  
Penelope MacKay  
Howard Milner  
Gareth Roberts

*Vocal Coaches include*

Andrew Friesner  
Stephen Hill  
Charles Miller  
Bruce Ogston  
Dane Preece  
Robert Scott

Musical Theatre Department  
Royal Academy of Music  
Marylebone Road  
London NW1 5HT  
Tel: 020 7873 7483  
Fax: 020 7873 7484  
[mth@ram.ac.uk](mailto:mth@ram.ac.uk)  
[www.ram.ac.uk/mth](http://www.ram.ac.uk/mth)

Published in July 2000

Photographs by Jonathan Dockar-Drysdale

## Introduction and History

The Course was started in 1994, and is designed by Mary Hammond and Karen Rabinowitz with the aim of providing a multi-skilled training programme in a professional environment. The students work with professionals and are treated as a theatre company.

In 1995 it was granted the equivalent of registered graduate status by British Equity, which recognises the quality of the training offered, and allows graduating students certain privileges on entering the profession.

The Course leads to a postgraduate performance diploma in Musical Theatre. Exceptional students achieve the DipRAM.

## Structure

A basic working week of five days comprises skills classes in voice and the spoken word, extended voice techniques, dance (including jazz, contemporary, tap and ballroom), movement, acting, singing, repertoire coaching, sight-singing, choral singing, audition classes and project work. Students are also offered masterclasses and workshops with visiting professionals and take part in internal competitions.

They also take part in regular workshops of new music with the composers and writers. Some of these are taken on into full performances, others have resulted in recordings or further workshops outside the main Course. The students also take part in recordings in the RAM recording studio.

The academic year is split into three terms with vacations at Christmas and Easter. During term-time students are required to attend all classes and rehearsals, whenever scheduled, unless they have applied for and been granted leave of absence.

Occasionally, often in the run up to performances, students are expected to work at weekends. Classes frequently extend into the evening.

"Nowhere else do you get to work on musical  
theatre performing to such a depth in every genre  
from Gilbert & Sullivan to Sondheim via the West  
End, with experts in each field"  
STUART BARR

## Royal Academy of Music

Students are enrolled at the Royal Academy of Music, one of Europe's leading conservatoires and a full member of the University of London. They partake of an environment rich in artistic heritage, full of emerging talent, and situated in the heart of Central London. Fellow students include instrumentalists, pianists, concert and opera singers, composers, jazz and commercial musicians.

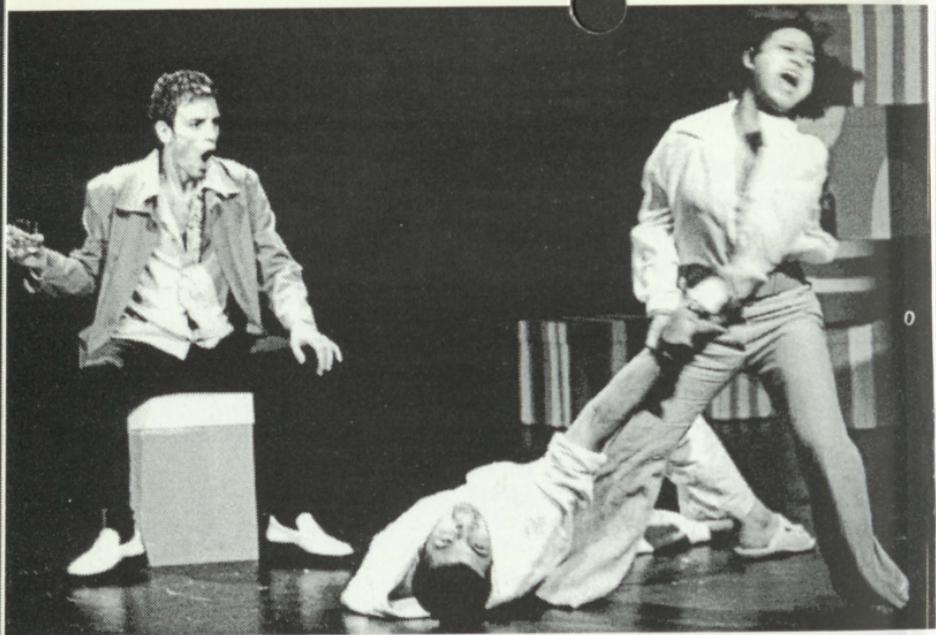
Facilities at the RAM include the Sir Jack Lyons Theatre (capacity 250), a large concert hall, a dance studio, large rehearsal spaces, recording studio, library (including listening booths), practice rooms, restaurant and student bar.

*"This Course is the best thing I've ever done in terms of my professional and personal development. Central to the Course is its focus on the individual across all disciplines; I was encouraged to develop my own skills in ways I didn't even imagine were possible, and my self-confidence has grown tremendously as a result"*

VIVIEN CARE

COMPANY, JUNE 2000





COMPANY, JUNE 2000

## Subject areas

### Singing

Students are offered an individual singing lesson of one hour each week, and an individual coaching session of forty minutes. In addition, there are group coaching sessions, repertoire classes, rehearsals for projects including ensemble singing sessions and coaching for auditions. The course aims to explore all aspects of the singing voice and is informed by the latest research into the physiology of the voice.

### Spoken Word

Students cover an extensive programme in voice science and its practical application to speaking and singing. Individual components include speech and accent, text and language including Shakespearean verse and vocal health. All the work done in these classes directly supports that given by the singing teachers and the necessary integration of the healthy, expressive speaking voice with the singing voice is fundamental to the programme. In addition each student receives a weekly twenty minute tutorial.

### Acting

Classwork and tutorials are designed to give the student company a supportive environment in which they can grow and practise their skills. Topics explored include improvisation, texts,

sightreading, building a character, the rehearsal process and audition work. Classwork is taken further as students rehearse and perform scenes and whole plays, musicals and revues.

### Integration of Acting and Singing

All of the above are combined, discussed and explored in a weekly class with Mary Hammond. Students are encouraged to develop their individuality with a particular emphasis on extended voice technique and the matching of vocal quality and texture to the acting demands of a song. In the third term this class leads to a regular audition workshop

### Sight-Singing and Musical Awareness

A weekly class in sight-singing is offered, at two levels, and students have many opportunities to practise their skills, including the ensemble singing classes and rehearsals in the first term, and the new music workshops. In the year 2000, teaching in musical awareness and aural skills will be added.

### Dance

A whole-group limber each morning is followed by classes at two different levels of Jazz dance, tap or ballroom, or occasionally lindy-hop. Students build up their physical stamina, while learning style and technique, and acquiring a wide vocabulary of dance steps. Routines are learned and rehearsed both in the classroom and in preparation for projects and shows as needed.

### Movement

Actors' movement teaches students to find a physical "centre" and balanced posture, essential for singers and actors, and explores group and individual dynamic, self-expression, relaxation and isolation.

### New Music Workshops

These involve sight-reading (sung and spoken), staging, improvisation, characterisation and appreciation of different contemporary musical styles and vocal techniques. Students have worked with composers from the Mercury Workshop on new material, and some have been involved in performances of new music at the Jermyn Street Theatre, and in demo recordings of new musicals. In 2000 this is being developed and extended in collaboration with the New Musicals Alliance (NMA).

### Masterclasses

Visiting professionals give masterclasses, and lectures from representatives of professional bodies and mock auditions with guest professionals are arranged.

## Projects

To put into practice all of the teaching elements, practical projects run constantly throughout the Course. These are devised according to the individual needs of students and the company as a whole, and in the past have consisted of revues, concerts, cabarets, plays, showings of devised work, and recordings.

The Department occasionally joins forces with the Media and Applied Music Course to work on combined projects.

## Agents Showcase and Productions

Students work towards an audition showcase with an invited audience of agents and casting directors, and a full-scale musical production with band or orchestra, which is normally radio-miked. During the Course, students also work with hand-held and stand-microphones.

In 2000 the final projects were fully-staged productions of *Company*, *Little Me* and a cabaret *Lend An Ear*.

## Past Students

A measure of the Course's success is the high proportion of students who leave the Academy with representation, and the number who obtain professional work.

Ex-students have worked at the Royal National Theatre in musicals and straight plays, in West End shows, national and international tours, TV, in opera companies, on radio and recordings, and on the London fringe. Though the Course primarily trains performers, some have also worked as musical directors and writers.

In January 2000 we asked past students for up to date CVs, and 85% of the students who have completed the Course in the past six years have worked professionally.

## LRAM Art of Teaching (optional)

This is separate from the Musical Theatre Course, and requires attendance at Art of Teaching classes. Subject to an examination, which takes place during April/May, students can achieve an LRAM singing-teaching qualification with Musical Theatre specialisation.

It is possible to enter this course of study without a University or Conservatory degree in music: those wishing to do so must have the approval of the relevant Head of Study and Course Tutor as to their level of musical literacy.



CABARET REHEARSALS, JUNE 2000

*"I feel a bit like I've been stripped down, taken to pieces, given a thorough going-over and put back together in an effective working order. Nothing's really new, it just works much, much better now"*

CHRIS VINCENT



LITTLE ME, JUNE 2000

## Auditions and entry requirements

The Course welcomes applications from Graduates, mature students and performers wishing to undertake an intensive course with the intention of re-focussing their careers.

The normal minimum entrance qualification for registration for a Postgraduate Performance Diploma is:

- 1) a high level of performance attainment as determined at audition.
- 2) normally, but not necessarily, a first degree or undergraduate performance diploma, or an equivalent standard of performing ability and professional experience.

First auditions for the September 2001 intake will be held in early December 2000. Applications should be received by the Registry at the Royal Academy of Music by Monday 13th November, 2000. Late applications will be considered if there are still places available on the Course.

Where overseas candidates cannot attend the auditions in London, applicants should send a videotaped audition.  
(UK VHS format)

Audition requirements, whether at audition or on videotape, are as follows:

- Three songs, demonstrating different voice qualities
- Two contrasting speeches or monologues (not more than 5 minutes in total)
- Participation in a movement workshop (at audition) / A short movement or dance piece (video)
- Discussion with panel (at audition) / Short explanation of motivation to join the Course

The fee for an audition is £50. This fee must be submitted with the application. If the applicant is deemed unsuitable for the entrance audition the application fee will be refunded. There is an additional fee of £10 for late applications.

## Fees

The Course fees for the academic year 2001/2 will be £8,250. 25% of this fee is due on 31st May 2001 and the balance by 1st September 2001.

In 2001/2 the Course is able to offer a few partial scholarships. Selected successful candidates from the main auditions will be invited to the Scholarship auditions later in the spring.

## Provision for special needs

The Course is happy to consider applications from students with disabilities, provided that their special needs can be met. Applications are assessed on the same criteria which apply to all candidates and individual consideration is given to such candidates, taking into account the nature of the disability, the demands of the course and, where appropriate, access to certain parts of the building.

## Assessment

The Assessment of class work on the Course is continuous. Each project is also assessed, and regular interviews keep students in touch with their progress and staff expectations.

## Guest Teaching Staff

The Course also employs directors, musical directors and coaches for specific projects and these have recently included

MATTHEW WHITE	Guest Director
STEVEN DEXTER	Guest Director
MATT RYAN	Guest Director
CRAIG HORWOOD	Guest Choreographer
MARTIN LOWE	Guest Musical Director
JULIAN BIGG	Guest Musical Director
PAUL CREW	Guest Musical Director
MARTIN KOCH	Guest Musical Director
DANE PREECE	Guest Musical Director
DAVID SHRUBSOLE	Guest Musical Director and Coach
PETER CREGEEN	Television Director

## Masterclasses

Students have recently attended masterclasses with

STEPHEN SONDEHEIM, JULIA MCKENZIE,  
 DAME DIANA RIGG, JENNY SEAGROVE,  
 JONATHON MORRIS, DAVID WHITE, MATT RYAN,  
 CHRISTINE OZANNE, ANDREW MCBEAN,  
 ANTHONY VAN LAAST, NICOLA TREHERNE,  
 JEREMY SAMS, TREVOR JACKSON

# Core Staff

## Mary Hammond

F.R.A.M. L.R.A.M.

*Head of Musical Theatre, director, singing teacher and coach.  
Leading consultant to West End Theatre.*

Mary Hammond is a graduate and Fellow of the Royal Academy of Music in both singing and piano. Extensive work as a singer encompassed a wide spectrum of music, from opera, pop / rock, television, film, radio and live concerts. She works as a vocal consultant to Cameron Mackintosh Ltd, The Really Useful Group, The Royal National Theatre and other national production companies on West End and touring productions. As well as her continued close involvement with contemporary theatre she is currently coaching singers in television, radio and pop and rock groups with major companies. She regularly presents workshops on the integration of acting and singing at international conferences, including in the USA, Canada, Sweden, Denmark, France and the UK. She is actively involved with the British Voice Association and is on the Board of the Actors' Centre.

## Karen Rabinowitz

*Course Leader, director and choreographer, teaching acting,  
movement and dance*

Karen Rabinowitz's professional work has ranged from directing plays and musicals in the theatre to staging and choreographing operas, plays, musicals, pantomimes, TV shows and commercials. Her work has taken her to the Royal National Theatre, Opera North, Scottish Opera, and Zurich Opera House, as well as many repertory companies. She teaches at several London drama schools, and is a member of the Dance Research Committee of the ISTD.

## Anne-Marie Speed

MA (Voice Studies) CSSD ADVS

Licensed Estill Voice Craft Practitioner

Teaching spoken voice

Anne-Marie Speed trained as an actress and singer before continuing her training as a voice teacher at the Central School of Speech and Drama. She has worked in major drama schools in London, and is also a freelance vocal consultant and accent and dialect coach working in film, theatre and TV. She was recently elected President of the British Voice Association for 2001-2.

## George Hall

*Director, teaching acting, and musical theatre history*

After working for several years as an actor, George Hall was director of the Acting Course at the Central School of Speech and Drama for 24 years, during which time he continued to work in the theatre as a writer, composer and director. Since leaving Central eleven years ago, he has taught and lectured here and in Sweden, Holland and the USA, as well as appearing with his own cabaret group.

## Julie Armstrong

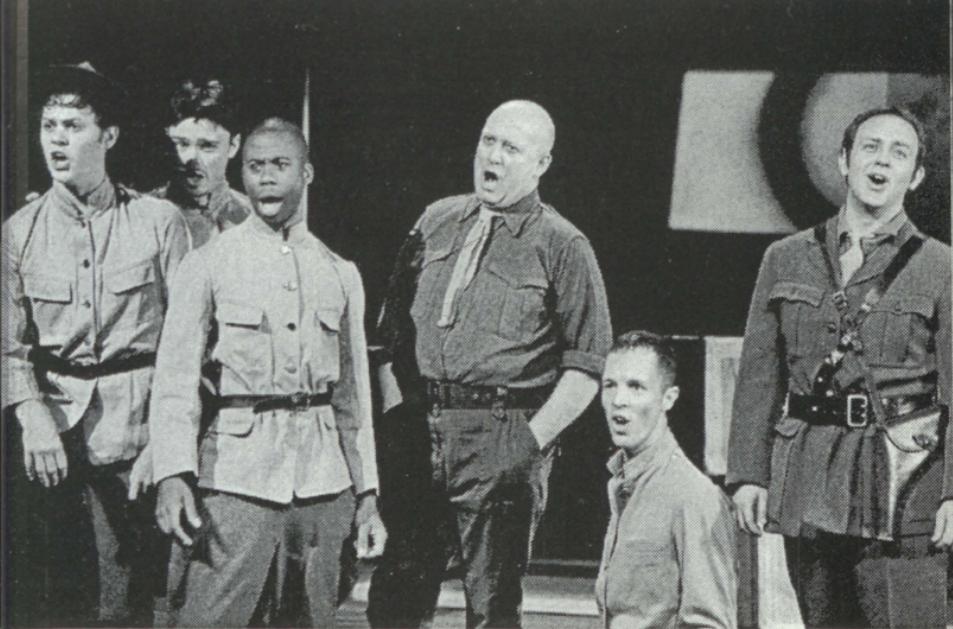
*Teaching dance*

After training as an actress, singer and dancer, gaining qualifications in Tap, Ballet and Jazz B.T.D.A. and R.A.D., Julie Armstrong went on to perform in many West End shows, repertory theatre and television across the U.K. Over the years she has taught dance at the London Studio Centre, the Royal College of Music, Guildhall School of Music and Drama, and the Miss Saigon School for Cameron Mackintosh. Julie has also choreographed and directed cabaret shows in London and Newcastle, and recently choreographed *Little Me* for the RAM.

*"I've enjoyed it all.  
I can't think of anywhere I'd rather be -  
the course and the people"*

ANDY KEELAN

LITTLE ME, JUNE 2000



## MUSICAL THEATRE COURSE

### Stephen Hill

Choral Director

Stephen studied at the Royal College of Music. He has worked extensively as a singer on stage, radio and television; West End credits include *Sweeney Todd* and *Follies* at Drury Lane. His work has taken him to Malta, America, Europe, the Far East and on board the QE2 and Canberra liners. For many years he directed his vocal group *The Stephen Hill Singers*, who made frequent recordings for radio, television and film. For 12 years Stephen was the Production Vocal Director for *Cats* in the West End; he also worked as Vocal Director for the BBC Radio 2 series of *Musicals*, and works as a vocal coach, director and arranger.

### James Burton

Teaching Sight-Singing

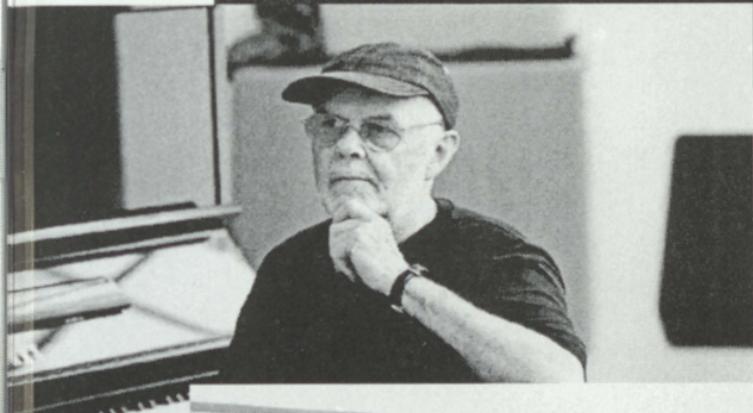
James has been teaching musicianship and sight-reading at RAM for two years. He is a music graduate of Cambridge University and holds a Masters degree from the Peabody Conservatory in Baltimore USA. In addition to his classical work as conductor and singer, James is Arlo Guthrie's orchestrator and he is currently the Musical Director of *Hard Times* at the Theatre Royal, Haymarket.

*All teaching staff are also currently working in the professional theatre, and from time to time deputy teachers, who are also active professionals, are used.*

*"This course has really encouraged me to develop my acting through my singing, to focus on the individuality of my voice and performance skills, through a process of exploration, vocally and dramatically"*

AIRLIE SCOTT

MUSICAL THEATRE COURSE



## **Mission Statement**

"The aim of the Course is to give a thorough professional musical and dramatic training to students of postgraduate (or equivalent) level to equip them for performance in contemporary musical theatre.

The driving force behind the course design is the integration of the three core disciplines:

Singing, Acting and Movement.

Taught by leading exponents in the field, it reflects the advances in the understanding of vocal physiology and the research in the science of the voice.

To bridge the gap between the acting singer and the singing actor."